

# THE LUTE.

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## "THE LUTE" IN ITS NEW FORM.

THE enlargement of THE LUTE to the extent of four pages of literary matter, enables us to devote some space to the work for the month of metropolitan and provincial church choirs and to musical proceedings in the country. In order that these subjects may cover the whole of the United Kingdom, we shall be glad to receive from organists and choirmasters a brief account of any important and interesting events that have occurred in their respective districts. Communications addressed to the Editor should be forwarded to the office of THE LUTE, 44, Great Marlborough Street, London.

### WILLIAM HENRY LONGHURST, MUS. DOC., CANTUAR.

W. H. LONGHURST, born in London on the 6th of October, 1819, evinced at a very early age musical talents of no ordinary kind. The removal of his parents in 1821 from London to Canterbury enabled the boy to grow up in the knowledge of things appertaining to the beautiful Cathedral of that city. Being the possessor of an exceptionally good voice he was at the age of eight years received into the choir which at that time was under the mastership of the elder Highmore Skeats, the organist of the Cathedral. When he entered the choir the solo boy was George Elvey, whose skilful singing and general ability then gave earnest of the distinguished career which has just ended. Those who have in their possession programmes in which his name over sixty years ago figured, will keep them in loving memory of Sir George Elvey.

Whilst in the choir Master Longhurst, with six of his fellow choristers and other lads residing in Canterbury, commenced the practice of instrumental music, and so satisfactory was their progress that they ventured upon giving private as well as public performances, the programmes consisting of overtures, violin and pianoforte duets, glees, and songs. Their entertainments became both popular and remunerative. In 1836 the Dean and Chapter rewarded their painstaking chorister, Longhurst, by appointing him assistant organist and master of the choristers, the duties of which he fulfilled to the satisfaction of the authorities. When his services were not required in the organ-loft he officiated as a tenor Lay Clerk. During that time Mr. Longhurst was busily engaged in tuition, his practice as a teacher of music being extensive in Canterbury and the neighbourhood.

The post of organist at Rochester Cathedral having, in 1841, become vacant, he entered as a candidate for the appointment. There were many competitors.

a prolonged trial the umpire, Dr. Walmisley, Professor at the University of Cambridge, selecting Mr. John Hopkins and Mr. Longhurst as the two most meritorious players, requested them to give further proofs of their skill, in order to assist him in deciding which of the two should be named first in his report to the Dean and Chapter. They after much deliberation eventually elected Mr. John Hopkins. Though unsuccessful Mr. Longhurst had no cause to regret having taken part in the competition. Its immediate result was the receipt of a letter from the Precentor of Carlisle, on behalf of the Dean and Chapter, offering him the post of organist then vacant in the Cathedral of that city. The desire for change of scene was, however, passing away, and upon due consideration Mr. Longhurst resolved upon remaining amongst his well-tried friends and kind patrons. That he decided wisely subsequent events have fully proved.

Mr. Longhurst has ever been a sturdy supporter of the College of Organists, his diploma bears the number 13, and is dated November 21st, 1845. For a long period Mr. Longhurst was engaged in the direction of choral societies; he conducted, in 1848, the first performance given in Canterbury of Haydn's *Creation*. A little more than twenty years ago Mr. Longhurst composed an oratorio, entitled *David and Absalom*, an elaborate work which was most successfully performed under his direction with full orchestral accompaniments by the Canterbury Harmonic Society. Having served as assistant organist for the space of 37 years, Mr. Longhurst, on the death of Mr. Jones in 1873, was appointed by the Dean and Chapter organist of Canterbury Cathedral. On representations being made to the Archbishop of Canterbury by Sir Frederick Gore Ouseley, supported by Sir John Goss and Sir George Elvey, the degree of Mus. Doc. was conferred on Mr. Longhurst. His Grace's mandate was received on January 6th, 1875, which happened curiously enough to be the forty-seventh anniversary of his entry upon the duties of a chorister at Canterbury Cathedral. Dr. Longhurst has been a prolific composer of Church music, as well as of secular works. His cantata for female voices, *The Village Fair*, now in its fifth edition, has been received by the public with great favour. After sixty-five years of unbroken service in one Cathedral, Dr. Longhurst, happily, still continues to perform his duties as organist and master of the choristers.

## CURRENT NOTES.

FOR the first time in England Schumann's opera, *Genoveva*, was produced on Wednesday afternoon, December 6th, at Drury Lane Theatre, the performers being pupils of the Royal College of Music. Special interest was taken in the event by admirers of the Master's music, many of whom prognosticated a success which would go far to reverse the unfavourable verdict hitherto passed upon the opera. The libretto has ever been deemed unworthy of the composer's attention. An



eminent German musician, writing in 1848, said, "Robert Schumann has just finished an opera which he calls *Genoveva*, the libretto of which is based upon the tragedies of Tieck and Hebbel. I do not know the latter, but there is very little of Tieck in the book, which I read when in Dresden. I detest Golo, who in Tieck excites my sympathy. Here, he is made a coarse sensualist from the very first, whereas Tieck lets him down gradually, and very effectively too. There is a wicked woman, a truly repulsive creature, and a scene in which the populace force their way into Genoveva's bedroom, as in the *Sonnambula*. I can't imagine how the music will turn out; beautiful, ingenious, and full of feeling it is sure to be; but as for style,—well, we must wait."

When brought out upon the stage, the opera met with an adverse fate. There was no one to speak a good word for the story. Were there any in Drury Lane on the 6th ult. inclined to express approval of it? Many were surprised that Schumann, a shrewd critic and a man of immense literary ability, should have wasted his precious gifts upon such a plot. He must have been enamoured of it, else he would not himself have worked upon the book. For the moment it threw an evil spell over his musical genius. Other composers, those who cared little what words they were setting, would not have been so injuriously affected, but Schumann was too conscientious to add a phrase not in keeping with the subject of the text. Hence the dulness of the music in *Genoveva*.

Though the auditors on the occasion under notice entertained no high regard for the opera, they were deeply interested in the efforts of the young performers engaged in a very difficult task. That they acquitted themselves in a way to reflect credit upon the Royal College of Music cannot be gainsaid. In the music of the title-part Miss Una H. Bruckshaw displayed a genuine soprano voice of agreeable quality; Miss Kirby Lunn as the witch, Margaret, sang and acted in a style that gave promise of a brilliant career on the operatic stage; Mr. William Green wisely refrained from over-acting the part of Golo; and Mr. Albert H. Archdeacon's representation of the Count Siegfried was not without merit. The other characters were sustained by Mr. William Maynard, Mr. George E. Rayment, and Mr. Robert E. Davies. Special mention should be made of the last named, who at a short notice undertook the part of Hidulphus. Under the direction of Professor Stanford the orchestra performed its important duties in an admirable manner.

A NUMEROUS company assisted at the formal opening of the Queen's Hall, on Saturday evening, the 2nd ult., when the *Hymn of Praise* was performed under the direction of Mr. H. F. Cowen. It needed but a glance to convince the most fastidious that the building was really beautiful, the proportions being harmonious, and the decorations artistic. Of greater import was the question as to the merits of its acoustic properties, and upon this matter all doubts were dispelled by the truthfulness with which musical sounds were conveyed to the listener. From the opening subject announced by the "brass" to the end of the instrumental movements the orchestral tones came upon the ear undisturbed by clashing of echoes, or deadened by intervening obstacles. Nor were the vocal themes heard to less advantage. In spite of the choir being a hastily-formed body, the grand chorus, "The Night is Departing," was delivered with the needful volume of sound. That Madame Albani's fine voice told

with great effect will readily be understood. It should be noted, however, that the less resonant tones of Miss Margaret Hoare were, in the duet "I waited for the Lord," heard to equal advantage. Mr. Edward Lloyd's declamation in the phrases "Watchman, will the night soon pass," thrilled the audience.

In the second part of the concert Madame Albani sang Handel's air, "Sweet Bird," the flute obligato being played by Mr. W. L. Barrett; and Miss Margaret Hoare interpreted two songs by Mr. Cowen; while Mr. Frederic Dawson performed the solo in Beethoven's pianoforte concerto in E flat. It is reported that Mr. Newman, the manager, purposes giving a series of orchestral concerts in the Queen's Hall during the present winter season.

ON the first Monday evening of last month, Mr. and Mrs. Frank Moir gave a very interesting concert at Princes' Hall. The programme embraced two new songs by Mr. Moir, which were introduced to the public by the composer himself, whose voice and style of singing were admirably suited to the attractive themes. The concert-givers were assisted in the performance of their programme by Madame Clara Samuël, Miss Hilda Wilson, Miss Marian Mackenzie, Mr. Charles Chillely, Mr. Plunket Greene, Mr. Sauret, and Mr. Leonard Borwick.

MR. FREDERICK GRIFFITH, at his recital held on the 8th ult., at the Royal Academy of Music, afforded pleasure to a critical audience by the performance of flute solos. The programme contained three extensive works composed for flute and pianoforte—a sonata by J. S. Bach, a new suite by J. Moir Clarke, and a suite by Edward German. In each piece Mr. Griffith displayed a rich tone, a capital method, and a graceful style. He also played in an artistic manner a nocturne by Chopin, and a valse by Taffanel. The solo pianist was Miss Llewela Davies, the vocalists being Miss Louise Phillips and Mr. Arthur Oswald.

THE Wagner programme, prepared by Mr. August Manns, for the concert on Saturday afternoon, December 2nd, drew a large number of visitors to the Crystal Palace. It contained the third act of *Tannhäuser*, the vocal executants being Madame Giulia Valda, Mr. Adam Black, and Mr. Edward Lloyd. The great tenor also sang the prayer from *Rienzi* with so much earnestness as to evoke the sympathies of the audience. A pleasant rendering of the solo "Star of Eve" was given by Mr. Black, who also declaimed in vigorous fashion Wotan's "Abschied" from *Die Walküre*. The overture to *Die Meistersinger*, and the prelude to *Parsifal* were superbly performed by the instrumentalists under the direction of Mr. Manns.

M. Paderewski was the leading artist on Saturday, December 9th, and consequently the concert-room was filled to its utmost extent. His popularity is phenomenal. No herald preceded his advent a few years ago to this country; the wiles of the enterprising manager were not called into practice to excite public curiosity. He came from the Continent to London merely as one of a crowd of aspirants, and by sheer ability, aided by a striking personality, attained the foremost rank. The amateurs that flocked to the Crystal Palace on the 9th ult., had an opportunity of hearing the Polish Fantasia for pianoforte and orchestra which Paderewski composed for the recent Norwich Festival. Judging from the enthusiasm with which it was received, the new Fantasia was deemed an

exceedingly fine work. What the result might have been had any other than the composer been seated at the solo instrument cannot be conjectured. All that can be said is that the effect made was truly astonishing. The solo pieces performed by the great pianist were Chopin's "Nocturne" in G, Liszt's transcription of Wagner's "Spinnerlied," and Rubinstein's "Valse Caprice." How appropriate, and at the same time how original was Paderewski's treatment of each work! In sooth, he enhances the beauty of every kind of music he takes in hand. The orchestra played in superb style Beethoven's Symphony in D, Sterndale Bennett's overture to *Parisina*, Dr. A. C. Mackenzie's intermezzo from *Ysion*, and Rossini's overture to *William Tell*. The vocalist of the afternoon was Miss Ada Patterson, who was successful in songs by Mozart and Greig.

At the last Saturday afternoon concert before Christmas, Mr. Edward German, in the absence of Mr. August Manns, was the conductor. On that occasion the Symphony composed by Mr. German for the recent Norwich Festival was performed.

Mr. B. HOLLANDER's pupils at the Guildhall School of Music displayed their acquirements at a recital given on Thursday afternoon, the 7th ult., when Mendelssohn's octet for strings was performed, the leading violin part being taken by Miss Jeanne Levine. Wieniawski's Polonaise was played by Miss Florence Craister, and two movements of Spohr's Eleventh Violin Concerto by Miss C. Theed. A band of "strings" supplied the orchestral accompaniments. The pianist was Miss Augusta Foster.

It is gratifying to state that the directors of the People's Palace are not neglecting the higher branches of music. They have within their spacious building a magnificent concert hall, and in the immediate neighbourhood a sufficient number of admirers of classical music to fill it. This was made evident by the large company assembled therein on Saturday evening, December 2nd, when Mendelssohn's *St. Paul* was performed by the Popular Musical Union. This association has been doing good work in the East End, not only by holding public concerts, but also by establishing educational classes wherein musical aspirants have been taught to sing and play, and wherein they have had opportunities of practising works of the great masters. In beneficent enterprises of this description there are often vicissitudes of fortune, either the patrons become lukewarm in management, or the members weary of continual attendance. To be constant in well-doing is by no means easy. When the stimulus of novelty ceases to act, our efforts in a good cause are apt to relax. There were, however, no signs of deterioration in the Popular Musical Union on the occasion under notice. The choir sang Mendelssohn's choruses with enthusiasm, and the band played the overture as well as the elaborate orchestral parts of the oratorio in a very meritorious manner. Indeed the entire performance reflected the highest credit upon the members and upon their teacher and conductor, Mr. W. Henry Thomas. The principal singers were Miss Amy B. Devonshire, Miss Lilian Corner, Mr. Hirwen Jones, Mr. Clarke, Mr. Arthur Way, and Mr. Bantock Pierpoint, the leader of the band being Mr. Payne, and the organist Mr. Beardwell.

A PROGRAMME of exceptional merit was ably performed by Mr. Plunket Greene and Mr. Leonard Borwick at their Song and Pianoforte Recital at Princes' Hall. In

the first part were songs varied in age and style, yet all were marked by characteristics which never fail to attract the attention of the cultured amateur. These were rendered by Mr. Greene with ample voice and just expression. In the second part he brought forward "Songs of the Four Nations" arranged by Mr. Arthur Somervell, who played the pianoforte accompaniments. Mr. Borwick performed Schumann's "Carnaval," and a selection of pianoforte pieces in a manner to gain the admiration of the audience.

MESSRS. HANN concluded the eighth season of their Chamber Concerts at Brixton Hall on Monday evening, the 11th ult. On that occasion the programme contained Schumann's pianoforte Quartet and Rubinstein's Sonata for 'cello and pianoforte, together with other classical works.

THE director of the Popular Concerts made room in the programme of his entertainment on Monday evening, December 4th, for a string quartet in G major by Antonio Bazzini, and thereby gained the thanks of amateurs desirous of acquaintanceship with Italian chamber music. A few of the composer's orchestral pieces have been produced at the Crystal Palace, but no work from his pen has before been selected for performance at the Popular Concerts.

In his own country Signor Bazzini has ever been held in high estimation. Whilst playing the violin at a performance in 1836, he had the good fortune to attract the favourable notice of Paganini, who at once took an interest in the promising youth. Acting upon the advice of the great man, Bazzini visited many of the musical cities of Europe, and in 1852 took up his abode in Paris. It was in that period of his career the present writer frequently heard him play in London concert-rooms. After the lapse of so many years the beauty of Bazzini's tone still lingers in the memory. Returning eventually to Italy, he was in 1873 appointed professor of composition at the Milan Conservatorio, and was advanced to the directorship in 1880, a post he still fills to the advantage of that famous institution. Bazzini's quartet, introduced on the 4th ult., presents many interesting features, the most striking of which is the melodiousness of the themes. It was admirably played by Lady Hallé, Herr Ries, Mr. Gibson, and Herr Klengel.

At the Popular Concert on Monday evening, December 11th, the most popular artist of the day appeared. The announcement that Paderewski would take part in the programme drew an immense crowd to St. James's Hall. Hours before the appointed time the doors were besieged by lovers of music eager to take possession of the unreserved seats. How the artist was received when coming forward to play Weber's Sonata in A flat may be imagined. He justified the enthusiastic applause bestowed on him by a rendering of the favourite work which brought out its well-known beauties and added others hitherto unperceived. A greater treat still was in store for the auditors, many of whom had previously made themselves acquainted with his skill as an interpreter. They were privileged with examples of Paderewski's creative art, for the programme contained six songs recently composed by him. The Polish lyrics written by the poet Mickiewicz have been set by Paderewski to music which, while gratifying the fancy, goes straight to the heart. They were sung on this occasion for the first time in public by Mr. Edward Lloyd, the composer playing the



pianoforte part. It is scarcely necessary to say how the songs were rendered. The interpretation was perfect. At the close of the series the audience testified approval by applause so vigorous as to induce the artists to repeat one of the songs. The concert concluded with Brahms' Quartet in A, performed by Lady Hallé, Mr. Gibson, Mr. Whitehouse, and M. Paderewski.

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WE regret to announce the death of Sir George Elvey, who for so many years held the post of Her Majesty's organist at Windsor. Born at Canterbury in 1816, George Elvey commenced his musical education as a chorister in the cathedral of that city. After quitting the choir he pursued his studies chiefly under his elder brother, Stephen, a musician kept in remembrance by the Evening Service he wrote in continuation of Dr. Croft's Morning Service in A. At the age of eighteen George Elvey won the Gresham Prize Medal with an anthem, "Bow down Thine Ear;" and in 1835 was appointed organist of St. George's Chapel, Windsor. Two years later he became organist of the Queen's private chapel; and in 1838 the Oxford University conferred on him the degree of Mus. Bac. The exercise which he submitted to the examiners was a short oratorio, *The Resurrection and Ascension*, afterwards produced in London by the Sacred Harmonic Society, then conducted by Mr. Joseph Surman. In 1840 Mr. Elvey took the degree of Doctor in Music, his exercise being an anthem, "The Ways of Zion do Mourn." He was a prolific composer of Church music, his anthem, "In that Day," brought out in 1851, has ever been held in high estimation. In 1871 he wrote a Festival March for the wedding of the Princess Louise; and in the same year received the honour of knighthood. In 1882 Sir George retired from professional duties.

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THE Cross of the Order of Merit for Art and Science has, by Duke Alfred of Saxe-Coburg and Gotha, been conferred on the following gentlemen:—Dr. A. C. Mackenzie, Principal of the Royal Academy of Music; Sir George Grove, Director of the Royal College of Music; Sir Joseph Barnby, Principal of the Guildhall School of Music; and Mr. George Mount, Conductor of the Royal Amateur Orchestral Society.

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WITH regret we announce the death of Mr. George Alexander Osborne. Born in the first decade of the present century, he spent his long life in the service of the musical art. He was highly esteemed as a composer, as a pianist, as a teacher, and, above all, as a kind-hearted gentleman.

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HANDEL'S *Messiah* was performed at St. James's Hall on Thursday evening, the 14th ult., by students of the Guildhall School of Music. For many reasons the choice of work must be commended. The oratorio is eminently suited to Christmastide. In former years it was at that season given in London several times by societies which then flourished. It has fallen to the lot of the youngest of our great schools to uphold the good old custom. By doing so the students have had an opportunity to acquire knowledge of the Handelian school of music. That the opportunity has not been missed was made evident by the ability with which the soloists delivered the recitatives and airs. Those for the soprano voice were allotted to Miss Regina Atwater, Miss Maude Ballard, Miss Jessie Bradford, Miss Jessie Hudleston, and Miss Gertrude Izard; those for the contralto to Miss Edith Leslie, Madame Annie Fisher, Miss Kate Probyn, and Miss Florence

Oliver; those for the tenor to Mr. G. J. Garratt, Mr. Bates Maddison, Mr. Maskell Hardy, and Mr. Percy Richards; and those for the bass to Mr. Charles Hinchliff, Mr. Tom Powley, Mr. Chas. R. Lawson, Mr. Robert Grier, and Mr. W. Paull.

The choruses were sung by a choir of 200 voices, and the orchestral parts were played by a band numbering nearly 100 instrumentalists. Under the direction of the Principal, Sir Joseph Barnby, the united forces gave a most admirable interpretation of the glorious work. The effect produced in the choruses, "For unto us," and "Hallelujah," was so great as to induce the audience to request in each case a repetition which, considering that the oratorio was presented in its entirety, the conductor very properly declined to grant.

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SIR JOSEPH BARNBY did good service to the cause of oratorio by reviving at the Albert Hall, on the 7th ult., Handel's *Jephtha*, with the additional accompaniments furnished by Sir Arthur Sullivan some years ago. The reason for the neglect of this work by concert managers cannot readily be understood, inasmuch as the score includes several examples of the great Saxon's most effective choral writing, whilst the solos—particularly those for the tenor—are grateful to the executants. But with the exception of the grand chorus, "When His loud voice," heard at the Handel Festival, the only numbers of *Jephtha* known to the general public are the recitative "Deeper, and deeper still"—a masterpiece of pathos that can never be sung, even indifferently, without kindling a spark of sympathy in the breast of the attentive listener—and the beautiful air "Waft her angels." These two solos, so long in the *répertoire* of Mr. Sims Reeves, were now taken up with corresponding success by Mr. Edward Lloyd, whose command of an exquisite feeling that never degenerates into mawkishness was never more manifest than at this performance of the Royal Choral Society. It is rare, nowadays, to meet with such refined vocalisation combined with the power to illustrate with adequate force the most poignant emotion. Mrs. Henschel rendered the soprano solos with judgment, Miss Agnes Janson was quite at her ease as chief contralto, and the Misses Margaret Hoare and Florence Oliver intelligently discharged minor duties. Mr. Norman Salmond was also satisfactory as the bass soloist. Notwithstanding that the majority of the pieces were comparatively strange to them the chorus sang throughout with as much point and determination as though the work were given every season by the society. "When His loud voice" (for which an encore was insisted upon), has not proved more impressive even at Sydenham, and the other choruses also went with smoothness and precision. Sir Joseph Barnby conducted with his wonted tact, and the band were not in any respect far behind their vocal associates. The loudly expressed approbation of a large audience indicated that to restore *Jephtha* to the dusty shelves from which it was taken would be to misread the public judgment now pronounced upon a sublime production.

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In compositions by several masters were the talents of Señor Sarasate and Madame Berthe Marx exhibited on the afternoon of the 4th ult. at St. James's Hall. Both artists were at their best, so that it is almost superfluous to state that Beethoven's Sonata in G, Op. 96; the second suite of Goldmark; and Dvůřák's four Slavonic Dances, Op. 72, were received with enthusiasm. Neither the great violinist nor the pianist had the slightest cause to complain

that the audience were indifferent to such a worthy rendering of interesting compositions. Both Señor Sarasate and Madame Marx obtained abundant testimony to the undiminished favour in which they are held. In recognition thereof the former played two extra solo pieces, and Madame Marx likewise returned to the platform to give a piece not referred to in the programme.

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ALTHOUGH the programme of the third of the London Symphony Concerts was scarcely so interesting to the general musical public as the majority devised by Mr. Henschel, there was a very good attendance at St. James's Hall on the 6th ult. The main feature—no pun intended—was Rubinstein's "Ocean" Symphony, a work to which three movements have been added since it was originally performed at Königsberg in 1857. Of the seven sections the composer determined upon in the latest published score, the first *adagio* (D major, 3-4) and first *scherzo* (G major, 2-4) were on this occasion omitted by Mr. Henschel, who correctly divined that the performance would be sufficiently long for his patrons without them. Fortunately the respective movements are so independent of each other that it is not necessary to give them consecutively in order to obtain a fair idea of the composer's meaning. A Beethoven symphony would suffer by such treatment, but this is not the case with Rubinstein's unduly extended composition. The interpretation by the fine band under Mr. Henschel's command was thoroughly satisfactory. Curiously—we had almost written "significantly"—enough this work, which occupied the middle position in the catalogue of five pieces, was immediately preceded by the scena from *Oberon*, "Ocean, thou mighty monster," sung with dramatic energy by Mrs. Elene B. Eaton. Spohr's ninth violin Concerto (D minor) brought to the platform Miss Beatrice Langley, the young player who was favourably received at the Crystal Palace some time back. She rendered the solo part with breadth, freedom, and taste, and exhibited commendable presence of mind when on the snapping of a string during the brilliant final *rondo* she borrowed an instrument from the leader of the band and resumed as readily as though no accident had occurred. Miss Langley was enthusiastically applauded at the close. Beethoven's sterling overture to *Egmont* commenced the concert.

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THE London Ballad Concerts have begun for the season at St. James's Hall. Several of the most popular vocalists have already appeared and the audiences have shown no signs of tiring of the class of composition upon which the enterprise depends. Miss Cecile Elieson, a pupil of Mr. Henry Holmes, was very heartily applauded on a recent occasion for her neat and expressive rendering of Viextemps' difficult "Air Varié" for violin.

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THE Annual Competition by Choirs from Public Elementary Schools for the Challenge Medallion took place at Exeter Hall on the 13th ult., when the adjudicators were Sir John Stainer, Professor J. F. Bridge, and Mr. W. G. McNaught. The task of these gentlemen was more difficult than usual, inasmuch as the Haselrigge Road School (Clapham) and the Lyndhurst Grove (Peckham) were so close in merit that it seemed an injustice to one to declare the pre-eminence of the other. But as the medallion could not be handed to two schools, a decision had to be arrived at, and at last the judges declared the Clapham representatives the victors. The other six competing schools were Fleet Road, Hampstead, which won the coveted honour both in 1891 and 1892;

Beresford Street, Walworth, successful in 1890; St. John's Church School, Red Lion Square; Malmesbury Road, North Bow; Waldron Road, Tooting; and Great College Street, Camden Town. Each choir had to sing Webbe's "Divine Cecilia" (as a test piece), a specially composed sight test "Lux Mihi Laus," by Mr. Roston Bourke; and a piece of its own selection.

## LONDON AND COUNTRY CHURCH CHOIRS.

THE performance of *The Last Judgment* in St. Paul's Cathedral on the first Tuesday in Advent brought as large a congregation as ever. It is evident that Spohr's work does not pall upon that section of the metropolitan public who regard it as a fitting accompaniment to divine worship on special occasions. The vast Cathedral was filled at an early hour, and very few persons left before the Benediction was pronounced. Dr. G. C. Martin conducted from the lectern, and the solos were satisfactorily given by the members of the Cathedral choir. The choral passages also went well. There was a small orchestra, and Mr. W. Hodge was at the organ. The work has never made a greater impression in this building. The oratorio was preceded by the 50th Psalm, sung to a chant by Purcell, and by the "De Profundis," given to a strain by the Rev. William Felton. The latter, who was born in 1713 and died in 1767, was a Vicar Choral at Hereford.

Spohr's *Last Judgment* was given as a special service on December 6th at Canterbury Cathedral. The choir was augmented by the members of the Auxiliary Volunteer Choir, and mustered about 100 voices. Both solos and choruses were well and effectively given. Master David Higgins sang the soprano solos artistically, and Mr. Rhodes took the arduous bass solos with all his accustomed skill. Mr. J. Sterndale Grundy presided at the organ with great ability, and Dr. Longhurst conducted with his usual care and precision.

On December 12th, J. Farmer's *Christ and His Soldiers* was performed at Canterbury Cathedral, as an extended Anthem, by about 50 scholars from Tonbridge School, who acquitted themselves well. The composer conducted, and Mr. A. H. Brewer efficiently accompanied on the fine organ.

At Marylebone Parish Church, where for several years the Advent musical services have attracted large congregations, a selection has been given from Gounod's *Mors et Vita*, a work which though less popular than the same composer's *Redemption* is excellently adapted for religious purposes.

*The Last Judgment* was also selected by Mr. de Manby Sergison for performance at St. Paul's, Eton Square, on the 14th ult.

A performance of Costa's *Eli* was given by the St. Peter's Choral Society at Brockley, S.E., on December 5th, under the direction of Dr. C. J. Frost, F.C.O., the conductor. The chorus did its work with commendable earnestness and enthusiasm, one or two of the choral numbers telling with special effect. The principal parts were well sustained by Miss Marie Arnold (Hannah), Master Sydney Lovett (Samuel), Mr. Edward Branscombe (Elkanah), Mr. Egbert Roberts (Eli), and Mr. Daniel Price (Man of God). Notable character was given to Samuel by the employment of a boy (who did his part admirably) in place of a lady. The accompaniments received justice at the hands of Mr. John Curran, A.C.O. (piano), and Mr. A. J. Sindall (harmonium).

The musical portion of the French service at the Swiss Church, Shaftesbury Avenue, has during the past three years presented some interesting features recalling the period when Mr. Berthold Tours superintended this department. Among the works lately performed by the choir, under the able direction of Mr. R. A. Northcott, the organist, are F. Silcher's "Gloire, gloire," Schubert's early composition "Sois Tranquille," Franz Abt's "Le Repos," and G. L. Fischer's "Sainte Aspiration." The cantata specially prepared for the Christmas of 1893 was an adaptation of Schnyder v. Wartensée's "Elévation," possessing some charming melody.

The *Last Judgment* was given with a small orchestra at St. Paul's, Avenue Road, N.W., at the conclusion of the evening service on the 17th ult., under the conductorship of the vicar, the Rev. J. W. Bennett, M.A., who, prior to the commencement, announced that, owing to the injury that morning to one of the pipes, the organ would not be able to take such a prominent part as had been intended. The explanation, however, proved superfluous, as the instrument was so manipulated by Mr. G. Nelson Prior, that weakness was not apparent. Both the choruses and the solos were efficiently sung.

#### DOINGS IN THE PROVINCES.

THE musical competitions in connection with the Exhibition at Bristol were brought to a close on the 2nd ult., and the adjudicators in the amateur pianoforte section, in which there were 63 candidates, announced their award in the evening. In the senior solo contest Miss Ethel Goold, of Bath, carried off the first prize by her rendering of Mendelssohn's "Andante and Rondo Capriccioso"; Miss M. Glass (Bristol), Miss Rose Thomas (Bristol), Miss A. M. Coates (Bristol), and Miss G. M. Barnes (Bristol), also received prizes in the order named. In the second competition for the playing of Schumann's Novelette in E flat the decision of the judges was as follows:—Miss E. Goold (Bath), Mrs. Mendham (Bristol), and Miss Rose Thomas (Bristol). In the first pianoforte competition for juniors, under 16, Master H. A. Darbey, of Bristol, took the first honours, Miss A. C. Brooks, of Bristol, coming in second. Master Darbey also won the prize for the performance of Schumann's "Scherzo in G minor." Mr. E. G. Clarke, who represented the Exhibition management, distributed the prizes, and said the awards had been made by two Bristol gentlemen (Messrs. Roeckel and G. Riseley), who could not be surpassed in all England.

Mr. G. Riseley and Mr. J. Sommer, bandmaster Royal Engineers, adjudicated in the brass band competitions. In the senior contest, open to all amateur and Volunteer bands, there were six entries, and of these the Llanelly Town Band (conductor, Mr. J. Samuel) secured the first prize, the remainder being placed in this order: Batley Old Brass (Mr. J. Wilkinson), Rotherham Temperance (Mr. F. Renshaw), 1st Glamorgan Volunteer Artillery (Mr. G. Hanney), Bristol Volunteer Royal Engineers (Mr. R. Court), and the Bristol Hall of Freedom (Mr. T. H. Bigwood). The band of the Bristol Training-Ship *Formidable*, conducted by Mr. L. R. Squire, won the prize in the junior brass band competition for performers under 16, the second honours going to the only other competitor, the Clifton Industrial School (Mr. J. B. Wightman).

At the 12th annual concert of Mr. John Barrett's choir in the Victoria Rooms, Bristol, on the 14th ult., the first

part was devoted to Mr. John Francis Barnett's cantata, *The Building of the Ship*, one of the most musician-like works of its kind modern art has produced. The principals were Miss Susan Harry (from Cheltenham), Miss Clara Aldersley, Miss Jennie Dutton, Mr. E. T. Morgan, and Mr. W. Thomas. The first-named achieved a great success in the scena "To-day the Vessel shall be Launched," and the other artists exerted themselves with good effect. The chorus also did remarkably well. *The Building of the Ship*, which deserves to be more frequently heard, undoubtedly made many friends in Bristol. The miscellaneous second part included a new part-song, "The Wind and the Ocean," composed by Mr. J. L. Roeckel to a poem by Mr. Shapcott Wensley, a local gentleman. In expressive phrases that are never lacking in dignity, the music strikingly depicts the murmur of the western breeze and its influence upon the ocean and woods. Sung with care and feeling (the second verse as a solo by Miss Harry), the composition was very favourably received. Its popularity with the general public is certain. Mr. G. Riseley conducted, in the absence, through indisposition, of Mr. Barrett.

THE guarantors of the recent Bristol Festival have been called upon to pay £4 10s. each. Considering the slackness of the attendance at two or three of the concerts, these gentlemen may be considered to have got off lightly. It is a pity that not more enthusiasm is displayed by the citizens as regards the triennial celebration. The chairman of the Festival Committee, Mr. Smith, recently remarked that in Bristol the public obtained at an average of 8s. 7d. a concert which cost 13s. 2d. to give. At Leeds and Birmingham the price per ticket was much higher.

MR. EDGAR HADDOCK's concerts at Leeds continue to prosper. On the 5th ult., in the Town Hall, Miss Adeline de Lara gained many friends by her excellent rendering of compositions by Mendelssohn, Rubinstein, and Tchaikowsky, and also joined in a trio by Mendelssohn for pianoforte, violin, and violoncello, in which her companions were Mr. E. Haddock and M. Ernest de Munk. Madame Marie Duma, who sang during Signor Lago's campaign at the Olympic, was the vocalist, and introduced a new song, entitled, "The Mandoline Player," by Mr. G. Percy Haddock, which was well received.

IN Glasgow, music lovers have no reason to complain this season of the lack of entertainment; nay, it seems very much the other way. What with visits from English and Italian Opera companies, ballad concerts, pianoforte recitals, and touring parties, to say nothing of two great orchestral schemes now in full swing, the difficulty appears to be in arranging dates. Believing that the duty of a provincial correspondent lies more in noticing the performances of local societies, the visits of the various touring parties will be recorded as briefly as possible unless when anything regarding them deserves special attention. The musical societies in and around Glasgow are busily engaged with various works. While some of the older and larger societies still cling to Handel, Mendelssohn, &c., whose works require numbers to give them effect, a great many of the smaller associations have taken up such cantatas as Stainer's *Crucifixion*, Barnett's *Wishing Bell*, Gaul's *Una*, &c., which will probably be given about the end of the season, the general custom now being to have a miscellaneous concert near Christmas. Novelties have been looked for, it being well that familiar compositions like Elvey's "Arise, Shine," and Goss's "Behold, I bring you,"



should be allowed a rest in order to afford such anthems as Barnby's "Blessed be the Lord," and Leslie's "Sing, O Sing, this blessed morn," a chance of being heard. Altogether the season gives promise of unusual activity both in choral and instrumental music.

\* \* \*

A PIANOFORTE recital was given the other evening in Glasgow by Miss Pauline Hoffman, for which it happened there were two programmes issued—one a day or two before the concert, and the other on the evening of performance, the latter being distributed through the hall. Next morning one of the leading papers contained a very decided criticism on some of the items in the first programme, which were not performed at all. That critic must have had a "bad quarter of an hour" afterwards.

### OPERA ACROSS THE SEAS.

In France, the chief operatic event has been the production at the Parisian Opera Comique of *L'Attaque du Moulin*, the book being an adaptation by M. Louis Gallet of a short story by Emile Zola, published several years ago. The music is by M. Alfred Bruneau, known in England as the composer of the dreary work called *Le Rêve*, produced by Sir Augustus Harris two years back, during the late autumn season at Covent Garden. In this instance the composer has gone to the trouble to stud his work with some melody, and has succeeded in developing a dramatic spirit characterising a tragic episode of military occupation. Dominique, a youthful peasant, is about to be married to Françoise Merlier, the daughter of a miller in Lorraine, when the village crier announces that war has been declared, and that all able-bodied men must proceed to the frontier. Dominique evades the command through being an alien, but he is nevertheless determined to do his duty to his adopted country should the enemy approach the village. The mill is surrounded in the second act by the foe, and when it is captured Dominique is ordered to be shot. In endeavouring to escape he kills a sentry, whereupon Merlier, the miller, is condemned to die in the fugitive's place. Dominique returns, but too late to save his father-in-law. The French gain the victory, and an old female peasant passionately declaims against the horrors of war as the curtain descends. The music of the opening scene is joyous, and there is a pretty song for the sentry, whose thoughts while on guard at the mill revert to those he has left in his own district. There is some bustle, too, in the final act, during which the encounter with the enemy proceeds at a distance. M. Vergnet, a tenor who was at Covent Garden for one or two seasons, plays the lover, and M. Bouvet, who made such a success here as the Bishop in *Le Rêve*, represents the sturdy miller. The part of the heroine has been entrusted to Mdle. Le Blanche, whilst Mdle. Delma plays with power the rôle of old Marcelline. Sir Augustus Harris was present at the final rehearsal, and at once secured the work for England. Rumour says it will be produced at Covent Garden before the regular summer season.

In America, Signor Emilio Pizzi's one-act opera, *Gabriella*, specially written for Madame Adeline Patti's present tour through the States, has been warmly received wherever heard. First produced at Boston on the 25th November, the *prima donna* and all concerned were cordially congratulated upon introducing a work so full of promise. Although there is nothing particularly novel in Messrs. Charles Alfred Byrne and Fulvio Fulgonio's story, the few incidents hold attention, and no

time is wasted in unnecessary details. Having been prepared expressly for her, it is almost superfluous to say that Madame Patti has plenty to do both as actress and singer. As the young lady who, persecuted by a wicked relative, escapes from a convent and successfully seeks the protection of Anne of Austria, Queen Consort of Louis XIII., she appears very early upon the scene, and is only absent from the stage a short time throughout. The more important question, however, is, With what has Madame Patti been vocally provided? When she enters, it is to join in a duet with the King, to whom she pleads for assistance, and immediately afterwards she has a prayer containing some melodious passages. Then her lover arrives, and of course there is a duet, with an ecstatic passage in unison, and she has an important share in the *finale*, a quintett, there being no chorus employed. Madame Patti's companions are Mdle. Fabbri, as Anne of Austria, *contralto*; Mr. Durward Lely, the tenor lover; Mr. Franco Novara, the baritone king; and Signor Galassi, the wicked uncle, a bass. It must be said in favour of the score that the whole of the graceful music is not engrossed by the *prima donna*. The Queen has a sympathetic air in which she recalls the heroine's mother, and the other characters have no reason to complain that they are thrust altogether into the background. As Mr. Mowbray Marras has written an English version of the text it is doubtless intended to perform the work in our tongue when Madame Patti returns to this country. To make sure of the copyright, a performance was given at St. George's Hall, Langham Place, on the same day the opera was played in Boston, the parts being here undertaken by Mrs. Avon Saxon, Madame Brazzi, Messrs. Saxon, Hirwen Jones, and Franklin Clive, whilst the accompanists were Messrs. Arthur E. Godfrey and Stanley Hawley.

At the Berlin Opera House a Wagner series has proved highly successful. The first work on the list was *Der Fliegende Holländer*, in which the principal parts were sustained by Frau Pierson and Herren Betz, Stammer, Sommer, and Lieban. Kapellmeister Dr. Muck was the conductor. *Tannhäuser* was the second opera, and drew a crowded audience. Frau Sucher was the Venus, Fräulein Heidler the Elizabeth, Herr Sylva the hero, and Herr Betz the Wolfram. The third on the list was *Lohengrin*, over the performance of which Kapellmeister Sucher conducted. The principal parts were assigned to Fräulein Hiedler, Frau Sucher, and Herren Gudehus, Stammer and Bultz.

Sir Arthur Sullivan, at the conclusion of his visit to the Duke of Saxe-Coburg Gotha, will go to Berlin to superintend the production of *Ivanhoe*, which, since its performance at the ill-fated Royal English Opera House, has been considerably revised.

Signor Masini, it is said, will create the principal rôle in Mascagni's latest opera *Ratcliff*, to be brought out at Naples this month.

### HOME AND FOREIGN ITEMS.

THE Princess of Wales was presented by her two unmarried daughters on her birthday with a miniature upright grand pianoforte, purchased, it is said, with their savings.

MADAME PATEY will not take her farewell of the London public until the conclusion of her provincial tour, about the end of May. On that occasion she will receive the patronage of several members of the Royal Family, and

the event will be accompanied by circumstances calculated to show the respect in which the famous contralto is held not only by the general public but by her professional associates.

MISS LUCILLE HILL has been engaged by Sir Augustus Harris for his next opera season at Covent Garden.

M. CÆSAR THOMSON, the violinist, will be the solo player at the next of Mr. Henschel's London Symphony Concerts on the 11th inst.

MADAME ALBANI will sing in opera and concerts 30 times in Austria, Germany, and Roumania, the tour beginning in February.

M. JEAN DE RESZKE intends, rumour states, to appear shortly as Siegmund in *Die Walküre*. The Polish tenor and Madame Calvé have been exceedingly successful in New York.

MDLLE. MARIE BREMA will sing at the next Bayreuth festival, alternating the part of Ortruda in *Lohengrin* with Fräulein Mailhac.

MISS ESTHER PALLISER goes to Germany in February, and will sing in several of the principal cities.

BRAHMS's new orchestral overture will probably be played at the Crystal Palace in March or April.

PADEREWSKI will play his Polish Fantasia and Schumann's Concerto at the Aix-la-Chapelle Musical Festival in May.

DURING the visit of the St. Petersburg Imperial Opera Company to Paris, Rubinstein will conduct his opera, *The Demon*, which was played at Covent Garden some years ago with Madame Albani, Madame Trebelli, and M. Lassalle as principals.

#### IN REMEMBRANCE.

JANUARY is not a month as yet marked by the decease of many great musicians, but among those who have departed early in the year are some who must be held in kindly remembrance by all who reverence the art. The list again brings to the front names that are never likely to be altogether forgotten, though recollections may become blurred and indistinct with lapse of time. A few of the musicians and artists whose demise is associated with January I propose to recall in the belief that many readers of *THE LUTE* may experience renewed interest in reminders of those who did true and faithful service.

Freshest in my memory, is the tenor, Joseph Maas, who from a choir boy in Rochester Cathedral gained the first rank in his profession. This was not accomplished without hard work. My earliest experience of his capabilities dates back to 1872 at Covent Garden, when, a comparatively unknown singer, he took part in the performance of the famous fairy piece *Babil and Bijou*. M. Jules Rivière, whose part song, "Spring, Gentle Spring," made such a hit in this production, records in his lately published work, "My Musical Life and Recollections," that Maas's salary was then £12 a week, whereas, when he died, on the 16th January, 1886, from the result of a cold contracted during a fishing excursion, he was receiving no less than £50 a night for two songs. With regard to his operatic assumptions, he was not one of those lyric artists who are born actors, but he was willing to learn, and in his later years fulfilled in this respect all reasonable requirements. His *Lohengrin*, whether in Italian or English, was one of the best interpretations of the part I ever witnessed, whereas his *Don Cæsar in Maritana*—by the way, he acquired a special reputation for his

rendering of "Let me Like a Soldier Fall"—was not deficient in the dash and spirit of the school of romantic melodrama. His death was unquestionably a very great loss to opera in England.

The next artist rising before my mental vision is Madame Parepa Rosa, who to the deep regret of concert frequenters as well as of patrons of opera expired on the 21st January, 1874. For the stage she was not so well fitted as for the platform, but her admirable method and voice, together with earnestness and genuine feeling, more than counterbalanced natural disqualifications for the part of a sentimental heroine. She was one of the first to sing in London Gounod's charming *Berceuse*, and her concert *répertoire* included several of the most showy airs of Auber in these days seldom heard. She was a great favourite in America, where Carl Rosa, who became her husband in 1867, started the opera company that has since become an English musical institution. Poor Alfred Mellon thought himself very fortunate in securing her for the title part of his opera *Victorine*, founded on the old Adelphi drama. Part of the action is supposed to take place during a dream, and Madame Parepa Rosa's command over her audience was such that even when on one occasion the bed broke beneath her and the *prima donna* came to the ground, there were no indications of untimely merriment or cruel derision.

From the misty past comes the figure of Matthew Peter King, a composer connected with many of the dramas in vogue at the beginning of the century. He penned the music for Lewis and Kelly's *One o'clock, or the Wood Demon*, for *Timour the Tartar*, and other pieces of like character. He also wrote several chamber compositions. His oratorio, *The Intercession*, dating from 1817, includes the song, "Eve's Lamentation," once so popular with youthful sopranos. King died in London in January, 1823.

A far greater man was Domenico Cimarosa, who expired at Venice while returning from a visit to St. Petersburg, on January 11th, 1801. Like Wagner, fifty years later, he mixed music with politics, and paid the accustomed penalty. He composed over 50 operas, but only one of them may be said to have descended to our time, namely, *Il Matrimonio Segreto*, produced in 1792. All who heard this work three years ago at the Shaftesbury theatre, where it was revived by Signor Lago, must have felt some surprise that in the dearth of good comic operas with a healthy tone this vivacious work, as fresh to the ear now as when it was written, had not been adopted to a modern story by some manager anxious to combine art with amusement. The trio for female voices, "My Lady, the Countess," always makes its mark when well sung.

Returning to vocalists, we meet with Luigi Lablache, the famous bass. Several of his impersonations, particularly his *Don Pasquale* and his Geronimo in *Il Matrimonio Segreto* will ever live in musical annals. His death took place at Naples, of which city he was a native, on January 23rd, 1858.

Among other composers on the death roll for the first month of the year are Ferdinand Ries (January 13th, 1838), in whom Beethoven took so much interest; Rudolf Kreutzer (January 6th, 1831), whose name was immortalised by a duo sonata of Beethoven, which has also supplied the title for one of Tolstol's novels; Louis Joseph Ferdinand Hérold (January 19th, 1833), the composer of *Zampa* and the *Pré aux Clercs*; and John Field (January 11th, 1837), whose nocturnes are deserving of more attention than they at present receive.



CITITERNE.



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# "WHEREWITHAL"

## Anthem

FOR TENOR VOICE & CHORUS

Ps. CXIX. v. 9.

J. E. NEWELL.

LONDON:

PATEY & WILLIS, 44, Gt MARLBOROUGH ST, W.

*Andante con moto.*

Voice.

Accomp.

Tenor Solo.

Where-with-

*cres.*

- al shall a young man, shall a young man cleanse his way: even by

*p.*

*cres.*

rul - ing him - self af - ter thy word

P & W. 1898.

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*p* Where with - al shall a young man, shall a young man cleanse his  
*cres.*  
*p* Where with - al shall a young man, shall a young man cleanse his  
*cres.*  
*p* Where with - al shall a young man, shall a young man cleanse his  
*cres.*  
*p* Where with - al shall a young man, shall a young man cleanse his  
*cres.*

ways: even by rul - ing him - self af - ter thy word.  
ways: even by rul - ing him - self af - ter thy word.  
ways: even by rul - ing him - self af - ter thy word.  
ways: even by rul - ing him - self af - ter thy word.

*f* With my whole heart have I sought thee.  
*f* With my whole heart have I sought thee.  
*f* With my whole heart have I sought thee.  
*f* With my whole heart have I sought thee.

*p* SOLO.

O let me not go wrong, O let me not go wrong out of thy com.

CHORUS.

SOLO.

mandments. Out of thy com.mandments. With my whole heart have I  
 Out of thy com.mandments.  
 Out of thy com.mandments.  
 Out of thy com.mandments.

sought thee: O let me not go wrong,

CHORUS.

O let me  
 O let me  
 O let me  
 O let me



O let me not go wrong Out of thy com-mandments.

not go wrong.

not go wrong.

not go wrong.

not go wrong.

The first part of the musical score consists of five vocal staves and a piano accompaniment. The vocal parts are arranged in a five-part setting, with each staff having its own lyrics. The piano accompaniment is written for the left and right hands, featuring a melody in the right hand and a supporting bass line in the left hand. The key signature is one flat (B-flat), and the time signature is common time (C).

## CHORUS.

Out of Thy com-mand-ments. With my whole heart have I sought thee.

Out of Thy com-mand-ments. With my whole heart have I sought thee.

Out of Thy com-mand-ments. With my whole heart have I sought thee.

Out of Thy com-mand-ments. With my whole heart have I sought thee.

The chorus section of the musical score consists of five vocal staves and a piano accompaniment. The vocal parts are arranged in a five-part setting, with each staff having its own lyrics. The piano accompaniment is written for the left and right hands, featuring a melody in the right hand and a supporting bass line in the left hand. The key signature is one flat (B-flat), and the time signature is common time (C).

## SOLO.

*p*

O let me not go wrong.

Where. with.

## CHORUS.

*mf*

Let me not — go wrong.

*mf*

Let me not — go wrong.

*mf*

Let me not go wrong.

*mf*

Let me not go wrong.

*cres.*

- al shall a young man, shall a young man cleanse his way: even by

*p**cres.**cres.*

rul - ing him - self af - ter thy word. —

## CHORUS.

Where.with - al shall a young man, shall a young man cleanse his

Where.with - al shall a young man, shall a young man cleanse his

Where.with - al shall a young man, shall a young man cleanse his

Where.with - al shall a young man, shall a young man cleanse his

*p* *cres.*

way: even by rul - ing him - self af - ter thy

way: even by rul - ing him - self af - ter thy

way: even by rul - ing him - self af - ter thy

way: even by rul - ing him - self af - ter thy



his word — With my whole

his word — With my whole

his word — With my whole

his word — With my whole

## SOLO.

*mf* O let me not go wrong,

thy heart have I sought thee: *mf* O let me not go

thy heart have I sought thee: *mf* O let me not go

thy heart have I sought thee: *mf* O let me not go

thy heart have I sought thee: *mf* O let me not go

O let me not go wrong, O let me not go wrong, let me  
 wrong, O let me not go wrong, let me not go wrong,  
 wrong, O let me not go wrong, let me not go wrong,  
 wrong, O let me not go wrong, let me not go wrong,  
 wrong, O let me not go wrong, let me not go wrong,

[illegible]

let me







MR. LAWRENCE KELLIE.

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